

K S O R

Guide

TO THE ARTS
JANUARY 1984



Cover Siegfried Muller — Umbrella, 1983

Muller was born in Urach, Germany in 1951. He studied stage design for 4 years before deciding upon a freer form of studies under the renowned K.R.H. Sonderborg. He is presently a teacher of art at the Free Art School in Stuttgart. Muller evokes the individual character of simple inanimate objects in his paintings such as the one shown here. See article, page 14.

The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.

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Sagebrush Theatre -- 8



Art of Nicaragua -- 20

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FROM THE DIRECTOR'S DESK



NPR

- A New President & an Undefined Future

Over the years KSOR Listeners Guild members have clearly indicated the regard and value they attach to National Public Radio. Last August the Guild led the nation in moving to NPR's assistance during the network's troubled financial times. Many members may therefore have been interested in the announcement last October of the appointment of Doug Bennet as NPR's new president. Bennet succeeds Frank Mankiewicz, who resigned in May.

Bennet, former administrator of the U.S. Agency for International Development under President Carter, and former president of the Roosevelt Center for American Policy Studies, was unanimously elected by the NPR Board by the NPR presidency on October 27.

I had the pleasure of meeting NPR's new president in November and, having listened to his views on public radio, and assessed what Bennet has to offer NPR in leadership, I find his appointment a fortunate occurrence.

He inherits a difficult and troubled situation. And Guild members should not be lulled by the relative quiet of the past several months into any feeling of complacency over NPR's prospects. Major issues loom.

First, the actual financial crisis which engulfed NPR last summer requires further explanation. Both on air, and in this column, I expressed concern over the opportunity for debilitating NPR which those deficit days presented to institutions within public radio which would like to see NPR a weaker, less central source for public radio programming than has traditionally been the case. Now it develops that the much-touted 9.125 million dollar "deficit" figure of last summer was overstated. NPR has drawn down about 7 million dollars on the loan it secured from the Corporation

for Public Broadcasting and NPR member stations have been advised of the likelihood that further borrowing is unlikely.

When Mankiewicz left office he estimated the NPR deficit at 5.8 million dollars. The costs of the "transition team" which followed him have never been publicly stated but are privately estimated to be around 1.5 million dollars. So it would seem in retrospect that Frank's figure was essentially correct. But the cost of the "appearance" of that larger deficit has been enormous in terms of NPR's lost credibility and lost independence from CPB under the terms of the 9.1 million dollar line of credit that was negotiated. It would seem that a far more critical atmosphere was created, and a great deal more money spent, than the situation may have warranted.

Second, it has been popular in some Washington circles (as well as some public radio circles) to lay this fiasco at Mankiewicz's doorstep. While Frank never shirked ultimate responsibility, many managers now realize what one north-west station manager told me in November: "Frank got a raw deal."

A solid and secure future is not fashioned by loading responsibility for your own mistakes onto another's shoulders. The NPR Board (which denied Mankiewicz the authority to hire new financial management personnel which consultants had recommended), and NPR stations (many of whom have given great aid to enterprises in deliberate competition with NPR) all have some blame to shoulder. I'm reminded of a letter from a Klamath Falls listener last summer who wrote: "That Mankiewicz sounds like an honest man." He is; and to date there has been entirely too much scapegoating in this matter. It is to be hoped that the new NPR management will recognize that and begin dealing with the full range of circumstances that produced NPR's problems.

Third, two "political" elements in public radio had a compelling interest in removing Mankiewicz from NPR and seeking to minimize NPR's role in public radio. The Corporation for Public Broadcasting (CPB) barely hid its desire to see Frank exit NPR, having never forgiven him for successfully pushing a 1981 federal provision that gave public radio 25% of the total federal annual appropriation for public broadcasting support. That CPB has a very different agenda on that and many other items than either stations or Congress is clear from CPB's current dogged insistence on creating a "program fund" in public radio such as is used in public television. Last summer CPB tried to condition its financial assistance to NPR on creation of such a fund (which would prevent funds from going directly to NPR) despite the overwhelming and vehement objection of the nation's public radio stations. CPB is *still* pushing that approach because it so resents NPR's successes in defending, on behalf of stations, a view of public radio that is not entirely concurrent with CPB's own.

Perhaps Mankiewicz's greatest fault, in CPB's eyes, was his success in fending off such attempts.

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A second party interested in these matters is American Public Radio, NPR's competitor. That APR wanted Frank out is widely known. In fact, it was the APR director, sitting on the NPR Board, who introduced the first resolution in July 1982, calling for Mankiewicz's resignation. The APR presence in this issue, and NPR's evolution, is real and continuing.

NPR has survived. I spent many hours personally debating the wisdom of KSOR's participating in the "Drive to Survive" last summer before the decision was made. I still believe that KSOR, and listeners, made the best decision in a bad situation by coming to NPR's aid.

But NPR has been greatly weakened both programatically, and pragmatically. One

needs only look at the NPR programs cancelled for lack of funds to see the more visible effects of this struggle.

We all have a real investment in this situation, particularly those who pledged to aid NPR last summer.

And thus the new NPR management has inherited a political challenge that is far more sensitive than the more visible financial issues alone would suggest.

I'll keep you advised in coming months regarding NPR's attempts to wrestle with these matters.

And we can all join in welcoming Doug Bennet to an NPR with a future assured — but unclear.

Ronald Kramer
Director of Broadcast Activities

See Page 40 for a Marathon Report



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On the Other Side of the Interview



by Oscar Bryant

As host for National Public Radio's *Morning Edition*, Bob Edwards wakes millions of listeners each day with news and his own particular brand of interviews. Recently, the tables were turned on Bob as his own alumni magazine opened the mics on the veteran journalist. The following are excerpts from this interview.

Bryant: How do you prepare for *Morning Edition*?

Edwards: I have another cup of coffee.

I come in at 1:30 in the morning and start "reading in": I rip the wires and find out what's been going on overnight. I'm particularly interested in what's going to happen that day, because we're not just telling listeners what happened while they were asleep. We're also "billboarding" the day. This is what's going to happen on Capitol Hill, on this committee and that committee, or so-and-so's speaking in Boston today and it's an important foreign policy address. I'm looking for those things in particular.

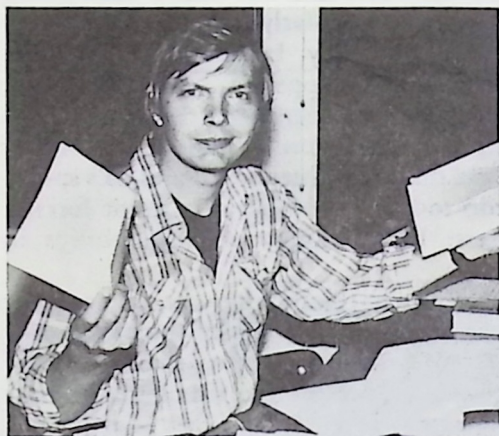
I write the opens to the program, and I write the little kicker at the half-hour mark of the program—a little 30-second funny, something that you could probably do without, but I work hard on that. Before dawn I do interviews in the Middle East and whoever is awake in the world, certainly not anyone in the U.S. And the really fancy multiple-sound pieces are put together at that hour of the morning, because we would not have the time to do all of that mixing live. We broadcast live from 6 until 8 then play the tape for the other time zones with live news updates. It's conceivably a six-hour program—and is when the news changes, because I have to go back into the studio and do it live each time. If the news isn't changing and I don't have to do updates, then I'll do interviews for future programs—four or five interviews. By noon I can leave.

Bryant: How do you prepare for your interviews?

Edwards: I cram a lot. There is a person whom I can ask to go and get the materials for me, but I still have to do the cramming once the material is gathered. If I'm interviewing the author of a book, I have to read the book. The best cramming time is just before the interview so that it stays fresh. A lot

of it isn't preparation; a lot of it is simply paying attention. I might go into an interview with an idea of how it is going to go, and it turns out that because of the person's mood, or whatever, an interview takes a turn in another direction. I'll pursue it that way if it's going to make nice radio, if it's interesting, particularly if I'm learning something new that I didn't learn from all my cramming. But you never know where it's going to go.

Some people are professionals at being interviewed. They have almost an act. They come in prepared to get a, b, and c across in an interview. And they will, regardless of whatever questions you ask them.



Just a few of the letters



Model Cheryl Tiegs and Bob Edwards discuss the question: "Do blonds have more fun?"

They're clearly the easy ones.

The hard ones are people like Bucky Fuller who was always two thoughts ahead of the one that was coming out of his mouth. He was just machine gunning it. And that was a little tough. You had to be very alert to follow Bucky Fuller.

Something else made it tough. I thought I'd never get a chance to interview him again; so I did the man's life. I tried to cover Bucky Fuller's considerable years and considerable accomplishments in 20 minutes or so. I was always intrigued that originally he was thrown out of Harvard for trying to tell the professors how to run their university. He was thrown out a second time for squandering his tuition money for a party that he threw for the cast of the Ziegfeld follies. So I was able to get a few humorous things in there to lighten it up. But we also went into what's wrong with American education today and that sort of thing. And that says enough about Bucky and how he'd like to be remembered.

You can be overprepared for an interview. You can overcram. In radio you have to do a lot of editing in your mind before you cut into audio tape with a razor blade. You have to skim off the important things right away and go directly to those and not worry about every little detail and minor accomplishments of a great scholar like Bucky Fuller.

Bryant: How does it feel to be on the other side of the interview?

Edwards: It feels awful. I mean, you're not in control, you don't know what's going to be asked. You have nothing for one thing. If you ask the questions, all you have to do is listen, and if something outrageous is said, you have to respond. It's much easier doing an interview than having one done to you.

Bryant: Whom do you like to interview?

Edwards: I like to interview musicians. I like to interview creative people. I like writers a lot. I like to interview Kentuckians. Don't think there's a writer in I haven't reached. I was very sad not to get to Jesse Stuart in time, and I vowed I would not make that mistake with Robert Penn Warren; so I called him up and interviewed. He hasn't lived in the South in 40 years but still considers himself a southerner and a

Kentuckian. Guthrie, Kentucky, he says, shaped him, gave him his values, his character. He'll always be a Kentuckian, even though he lives on a big spread in Fairfield, Connecticut. He's lived all over the world.

Bryant: Do you get any letters from your listeners? Do you hold on to them?

Edwards: I've held onto every one of them, even the nasty ones. I think the one that really grabbed me, of them all, was back during Watergate when Nixon released his version of the transcripts. This was before they appeared in the Sunday newspapers. It was a period of days before anyone could get a copy of them. We decided that it was so important for people to know because they had to make up their minds one way or another about what happened in Watergate. We decided to read them from start to finish.

I got a letter from a blind man. He pointed out what a great service that was to him, that it would be years maybe before they would appear in Braille, and that he needed that information. He needed to hear what was said in the room on those tapes in order to make a decision about his government, his country. That was very touching. We were there for that man. . . Nobody was going to read hours and hours of print matter to him. So for him we were it.

What we're doing is for the listener. The difference between us and anyone else, I think, is that we try to answer the questions we think the listener would ask. A listener hears about El Salvador or about the International Monetary Fund and says, "What is the International Monetary Fund?" Well, we try to explain it and why it is important to a milkman in Shively. We try to relate these obscure headlines to someone's life. What does this mean for you, for the security of your family, your home, your investments, your property, your children's education, your health?

Bryant: How do you relax when you're at home?

Edwards: I go home to two children; so I can't relax, but I can have some fun. Play with the kids. Read those books for future interviews. The family is what's important . . . it's the family that keeps me going.



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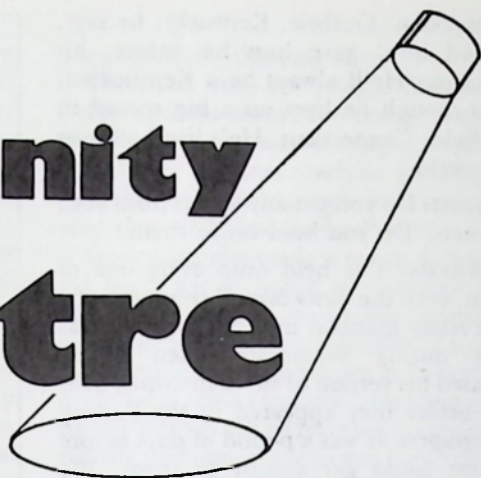
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Weekdays at 6:00 am



NATIONAL PUBLIC RADIO

Lake Community Theatre



by Kathy Whitehouse



Above:
A Yukon Adventure
Right:
Hello Dolly

In 1980 a small group of Lakeview High School thespians and community members, led by the thespian advisor, put on an ambitious production of *Carousel*. Nearly four years later, that group has become the non-profit Lake Community Theatre, a troupe with a four-production season, playing sold-out shows to packed houses.

To understand the Theatre's success in a small town of 3,000, first consider Lakeview's location and make-up. About 100 miles east of Klamath Falls, surrounded by miles of sagebrush, Lakeview is isolated and self-sufficient.



Photos by Kathy Whitehouse

It is populated with educated people, including BLM and Forest Service transferees, and by many young people educated by several trust funds which have provided scholarships to as many as 50 students a year since the 1920s. Many of those students, degrees in hand, have returned to Lakeview.

And then, consider Mark McConnell and Lauri Crocker.

In that first production of *Carousel*, McConnell was stage manager. He has gone on to direct the next 9 productions, and has been primarily responsible for the establishment of the permanent theatre group.

McConnell's theatre experience began in high school, where he played in pit orchestras. During his college days, McConnell, 30, was involved in every production at Oregon College of Education (Western Oregon State) one way or another: acting, directing, and set production.

But his real forte is as stage manager. He does all the set design and lighting for the group as well as directing.

And he's good at it. As one actress put it, "Mark knows what he wants, pictures it, and builds it."

The high school thespian advisor, Louise Coleman Kienzle, moved away after *Carousel*, leaving the players with a successful production and a desire to do others.

"We could do it—that was the big thing," McConnell says. So they formed a community group, an unofficial one, and a year later put on *Oklahoma*, still under the auspices of the high school thespians because they had no money of their own. In fact, they had to chip in from their own bank accounts to get things off the ground.

"The first year, we knew if we went belly-up, we'd have to split the loss," remembers Lauri Crocker, the other principal force behind the success of the theatre. Crocker, the musical director for all productions, has a list of accomplish-

ments and responsibilities that reads like a "Who's Who" in American music.

Including high school experience, she has been involved in over 30 productions. "I think that's how many. You just stop counting after a while," she says.

At the University of Kansas, Crocker took violin and voice, and was a character actress and symphony violinist. She has also sung with Robert Shaw, and played violin for the Barn Theatre in Corvallis, where she and her family lived before her husband was transferred to Lakeview with the Forest Service in 1976. Currently, she is choir director for the Methodist Church ("I'm committed to good sacred music."), a member of a chamber ensemble, high school and junior high choir director, director of the Sagebrush Echoes (a 29-member women's singing group) and director of her husband's 14-member barbershop group, the High Country Harmonizers.

With *Carousel* and *Oklahoma* under their belts, McConnell, Crocker, and 45





South Pacific

others met in the fall of 1981 to elect officers, making Lake Community Theatre official. With the help of local attorney Robert Nichols Sr., McConnell went through the arduous task of applying for non-profit status.

Both McConnell and Crocker, as well as the handful of others who have been involved in every production, wanted to establish by-laws and a board of directors that would continue on even if the

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principals moved. And that is always a possibility in a community with many government employees, and since McConnell and his wife are both teachers.

"The group has become a viable organization, with an excellent reputation, excellent participation, more than I expected," McConnell says.

"Most of us are transient," says Crocker. "What we want to do is leave behind enthusiasm and organization for perpetuating theatre and music."

Even if they were to move now, they would leave behind a long list of well-received productions: In the winter of '82, they did a Melodrama Dinner Theater, complete with olios and sing-alongs and two plays, *A Yukon Adventure* and *The Diligent Daughters*. That spring, it was *Hello, Dolly* and a replay of *A Yukon Adventure* at the county fair in the fall.

The following winter they did *Keep the Home Fires Burning*, a children's theatre melodrama for the schools, as well as a Christmas showcase theater in a downtown store window. They also produced Neil Simon's *Plaza Suite* in the popular dinner theatre setting in early February.

When spring rolled around, they were ready with another big musical, this time *South Pacific*. And this past December, it was another melodrama, *Blazing Guns at Roaring Gulch*, an evening that included a dessert buffet as well as play.

Plans are underway for an even busier '84 season. The group had try-outs in mid-

December for another dinner theater, this time, Neil Simon's *God's Favorite*. The Theatre is also sponsoring an evening appearance in March of the Los Angeles A la Carte Opera, doing Gilbert and Sullivan's *Mikado*.

Finding the talent for all these productions in a small community may seem difficult, but not so say McConnell and Crocker.

Crocker remembers when try-outs were in her living room, at the piano. When *Carousel* was in the casting stage, she wondered if they'd get enough people to fill roles. She recalls the day a young man rang her doorbell and introduced himself as the Reverend Bob Bjornstad, pastor of the Lutheran Church. He wanted to know if everything was cast. Crocker sat at the piano and took him through a few songs, surprised to find a good voice.

"I called Louise (the director) on the phone and said, 'Louise, we've got another live one!' " Crocker says

Now over 100 people are involved in the big spring production, and the talent turnout is good.

McConnell says the talent is in every town.

"You just have to find it. We make it a fun, learning time, but professional.

We've always been demanding. We always have three to four new faces each production."

Crocker obviously loves her role as musical director. No musical production would be complete without her boisterous and commanding voice creating harmony from a chorus, "the majority of which can't read a note," Crocker claims.



South Pacific



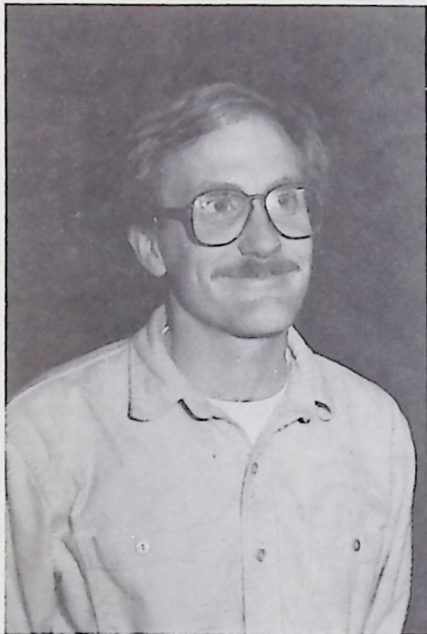
Plaza Suite

"To me the joy is in taking amateur people and just watching them grow to near professionals," she adds. "I push awfully hard. If they don't understand their songs, they're just stand-up singers. The community is rich with talent. I think we've chosen musicals that allowed us to develop voices."

Crocker also spends hours with soloists, trying to teach voice projection to singers who must reach the back of the house without microphones.

McConnell, his wife, Cindy, and their young son, Luke, find things much easier now than in the early days of Lakeview theatre. During the first few productions, they lived 30 miles away—over the mountains in Adel—and traveled daily for rehearsals. Cindy, now the high school thespian advisor, has been in most of the productions, too, including the role of Ado-Annie in *Oklahoma* while four months pregnant. (On one trip over the snowy mountains during *Hello Dolly*, with baby Luke securely fastened in his car seat, McConnell hit an icy spot and totalled their Volkswagen Rabbit.)

Mark McConnell



Now they live in town and McConnell is pleased with the many helping hands he has to help produce the plays, although he would like more help back stage. To share the directing duties and to train more people in that capacity, he assigned an assistant director to each act of *Plaza Suite*. And to bring everything full circle, the director of the original *Carousel* has moved back to Lakeview and will direct *God's Favorite*.

The community support for these productions is exceptional. Many community donations have created a small but growing costume collection, and set production costs have been kept down.

"We haven't bought a piece of lumber yet. We've had thousands of dollars donated," McConnell says of the big group effort behind each production.

Support doesn't end behind stage. Productions usually are sold out for the three or four performances.

"People enjoy seeing the productions, not just because they're good, but because they know everyone," McConnell says.

During *Hello Dolly*, one of the biggest laughs of the evening came when Horace Van Der Gelder, played by Lutheran minister Bjornstad, says to Miss Money, "My family does not dance, Miss Money. We're Presbyterian."

One of the voices that attracts theatergoers is the mezzo-soprano of Carolee Robertson, a bank teller and mother of three. Her voice experience includes singing in small groups, choirs and madrigals for years.

Playing the roles of Nellie Nice in *The Diligent Daughters*, Irene Malloy in *Hello Dolly* and Nelly Forbush in *South Pacific*, Robertson has rave reviews for McConnell and Crocker.

"They're both superb. They let us know what they want and expect us to do it," she says, adding that productions here are much more professionally organized than in Whittier, California, where she had previously lived.

She recalls the expertise put into the "I'm gonna wash that man right out of my hair" number in *South Pacific*. Robertson had a permanent so that her usually straight, short hair would behave after the

number. McConnell designed a shower onstage, complete with sponges to catch the water. Stage hands filled the reservoir with warm water at the last minute, and she did indeed wash her hair.

"The tricky part was to keep my stage make-up from running!" she laughs.

An accident in *Dolly* almost kept Robertson from the stage. Three days before opening night, she badly sprained her ankle during a dress rehearsal. But after a couple of days on crutches, she made the curtain.

It was that incident on a ramp leading to the stage in the junior high auditorium and many other frustrating incidents that make Robertson and others, including McConnell and Crocker, wish for their own facility.

"It's not out of selfishness for the theatre, but for the community. We need a facility, for the schools, community and performing arts," McConnell says.

The junior high school auditorium, built in the 1930s, is a disaster accoustically, and space is limited. The hall only holds 300-325, sometimes not enough. There is also the problem of prop and costume storage, as well as rehearsal space.

McConnell envisions a structure that could be a meeting place for all the arts groups in town, and a place to display art, too. The theatre has gone as far as to purchase a book on the development of a cultural facility.

"We're ready to go, to support something like that. But it's going to have to be a total community effort," McConnell says.

He believes the whole community

would benefit, too.

"The community is not attractive enough in that area [arts]. We need to have more invested in the arts before people are attracted here."

In the meantime, though, the Lake Community Theatre continues to enrich the lives of not only the 60 actual members, but all those who see the productions. Though you don't have to be a member to be in a play (and many aren't), the \$8 family membership or \$5 individual membership gets you a newsletter with production dates and tryouts, and other future doings like quarterly dinners, workshops and reader's theatre.

It was also the efforts of many members (primarily McConnell) that raised the \$3,000 to bring KSOR to Lakeview.

"It's just fun," McConnell adds.

Katby Whitehouse is a freelance writer who was graduated from the University of Oregon School of Journalism.



Contemporary German Art

by Dr. Marc Murphy

Picasso once said that "paintings are not made to decorate apartments."

The **Contemporary German Art** show exhibiting in the Rogue Valley this month exemplifies Picasso's famous axiom. German and New York art critics have

Whatever label one tags to these striking German works, the show is guaranteed to create a stir

coined a new term to describe the explosive power and vitality of these contemporary German painters: "Neue Wilde" (New Wild). Others have labelled avant garde German painting as Neoexpressionism or New Figuration. Whatever label one tags to these striking German works, the show is guaranteed to create a stir and provoke views to re-evaluate their esthetic ideals.

The exhibit includes paintings and graphics by internationally known artists such as K.R.H. Sonderborg, Rudolf Haegele, and Herwig Schubert. Other prominent artists include Siegfried Muller, Andras Markos, Norbert Fleischmann, Rolland Schauls and Frederick Bunsen.

Bunsen, 31, a native Texan with a German heritage, is the only American artist included in the exhibit. He studied art at Oregon State University in Corvallis and for ten years in West Germany before organizing this exhibit. He still lives in Stuttgart with his wife and three children, but returned to the U.S. and Corvallis to bring the exhibit and to assist with organizing an exhibit of works by Oregon artists to be shown in Germany next month.

Bunsen's selection of works by himself and the seven contemporary German artists reflects a wide diversity of styles, techniques, and subject matter. The action painting and bold experimentation often create a dramatic visual impact that may baffle and tantalize the optic nerves of Rogue Valley viewers who often feel more comfortable with Wyeth-like rural scenes of "God's Country."

Much world-wide attention is being focused today upon the contemporary German art scene, as the Germans are finally re-emerging with their own political and cultural identity. Many of Germany's leading artists and architects were forced to flee from Hitler's crackdown on modern art and post-war Germany along with the rest of Europe was left with an artistic void.

Expressionism in painting was brought to U.S. shores by German expatriates such as Franz Kline and Willem de Kooning (who was born in the Netherlands). At the same time, Mies van der Rohe, Walter Gropius and a small handful of German International Style—or Bauhaus—architects came to this country and changed the face of America into glass and concrete boxes.

New York then became the mecca of the art world, and artists who did not belong to the New York school were often derided as being "regionalists." Today, artists of other nations are rediscovering their cultural heritages and are no longer mimicking the latest "ism" that some New York art critic has discovered and sanctified through publications.

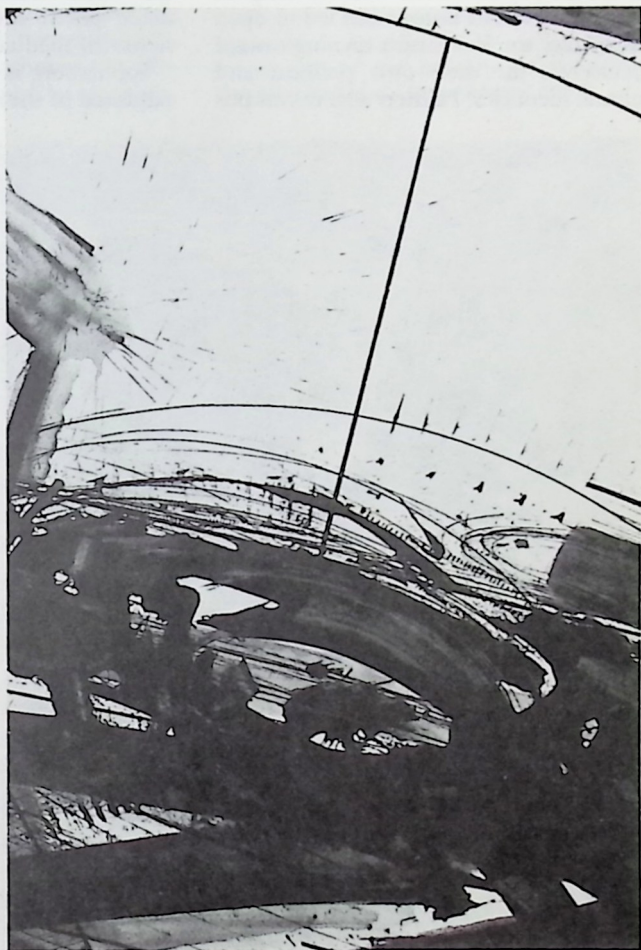
Art has always been a mirror of society. Modern Germans have undergone a catharsis from a damning past and contemporary German artists are looking into themselves for inspiration to create a fresh new outlook. The result is imagery that is emotional, passionate, and explosive. Perhaps their new willingness to experiment with color and to splash images in an intense unobjective style of action painting

is a reflection of shedding of guilt of World War II.

Some of their contemporary art also has a darker and almost pathological character.

... artists of other nations . . . are no longer mimicking the latest "ism" that some New York art critic has discovered and sanctified . . .

It seems to cry out, "Live for today, tomorrow we might die." Since the Vietnam War, many Germans have come



K.R.H. Sonderborg *Drawing I, 1980*

to believe that the U.S. is not infallible and question their country's reliance on its

Bunsen comments, "Some people have said we don't want art to disturb people. The Hell! You want it to arouse people into thinking."

American ally. Concern, too, about U.S. policy in Western Europe has led to open criticism of the U.S. and a turning toward themselves for their own political and cultural identities. Painters who mirror this

political anxiety have created imagery that is disturbing, intensely powerful and sometimes frightening. As Bunsen comments, "Some have said we don't want art to disturb people. The Hell! You want it to arouse people into thinking."

One particular striking political statement is the "Warmonger No. 3" by Roland Schauls. His image of a leering death's head spewing verbal poison through a microphone packs a visual wallop upon the viewer.

Equally bold but less cacophonous are the black and white graphics by Sonderborg and Muller. Sonderborg's works reflect influences of Oriental calligraphy and the French painter Mathieu. The bold black and white strokes of his action painting create poetic metaphors that invite the viewer to meditate.

Sonderborg is perhaps the most widely exhibited of the eight artists in this show.

His exhibits in this country have included the National Museum of Modern Art and the Solomon Guggenheim Museum.

Muller, who studied under Sonderborg, focuses his attention on everyday subjects—park benches, doors and chairs, umbrellas—with a spontaneity that brings life to these inanimate objects.

Schubert's landscapes are a Wagnerian opera of massive lines and heavy colors. His nudes explode across the canvas and reflect the ravages of society in being as eroded and wounded as T.S. Elliot's "Wasteland."

Andras Markos' graphics reflect energetic lines that pull, intersect, pierce, and slice. As his work is



Herwig Schubert Figure, 1978

exhibited here, his design for a church-wing altar in Herrenberg, Germany, has aroused debate on the need of art reformation in German churches and a cry of "... art belongs in the museums."

Muller . . . focuses his attention on everyday subjects . . . with a spontaneity that brings life to these inanimate objects.

Rudolf Haegele, who worked as a stained glass craftsman for numerous churches in Germany, creates paintings reflecting an architectural monumentality by balancing colors and rhythmic lines. His technique is the most unique: he combines sand with an acrylic based plaster that is applied with a spatula to a wooden ground.

Norbert Fleischmann's cosmos of transparent color invites one to meditate. The fresco-like texture echoes the ancient Roman paintings of Pompeii before Mt. Vesuvius erupted in 79 A.D. The absence of humans and recognizable forms convey a poignant feeling of solitude and loneliness.

Frederick Bunsen's series of engravings reflect sensitivity, a fresh outlook, and strong political statements about the division of Germany into two political states. He also enjoys working with sequences such as his series, "The City" and "Telephone

Booths." These works evoke the loneliness of modern people who are nonetheless ready to make an attempt to communicate amidst the wasteland of a concrete jungle.

The eight artists involved in this traveling exhibition hope to make a significant cultural contribution to the Pacific Northwest. The show is a renewed attempt to develop better cooperation between the universities and colleges in Oregon and the State of Baden-Wuerttemberg in Germany, and to continue the cultural exchange program created in 1968 between Oregon State University and the University of Stuttgart.

Bunsen says the artists hope their efforts will "promote better understanding among people in a world at peace."

Marc Murphy has been an associate professor of art history at Southern Oregon State College since 1971.



Roland Schauls Warmonger, 1982



Umbrella, 1983

*Contemporary
German Art*

The cooperative venture by the Rogue Gallery in Medford and the Southern Oregon State College Stevenson Union Gallery will provide enough space to permit the only showing of all 100 pieces sent by the eight artists.

Exhibit Schedules

**Stevenson Union Art Gallery
SOSC Campus, Ashland**

January 4-27

8 a.m. - 9 p.m.

Monday-Thursday

8 a.m. - 5 p.m. Friday

Reception

January 10 at 7 p.m.

Rogue Gallery

8th & Bartlett, Medford

January 5-27

10 a.m.-5 p.m. Monday-Friday

10 a.m.-4 p.m. Saturday

Reception

January 4 at 5-7 p.m.

The Europeans

by Luigi Barzini

by Barbara Ryberg

Ask an Englishman, and he will say his government is the best on earth. DeGaulle believed that France was the light of the world, while the venerable Mme. de Stael called Germany "the heart of Europe." Somewhere among these superlatives resides the illusive "European," whose image is so clear in the famous Seurat canvas.

Rather than image, however, it is the concept of Europeanness that Luigi Barzini explores in his study of Britain, France, Germany, Italy and the Benelux nations, with a nod to the United States. To codify Europeanness in his own Italian way, as fulfillment of an ancient ideal, Barzini proposes a united Europe.

Though largely a sentimental journey for Senor Barzini, a distinguished journalist and author, the task of uniting so various a complex of cultures, each so close, yet so far, turns into a feast of historical and philosophical quarrels and triumphs for the reader.

That Barzini includes the United States is heartening, for though our cousins "across the pond" often view us as "children engaged in a wild experiment," there is much we have in common.

There is a good deal the other nations under review share, also. The motivation for Barzini's argument for European unification comes from the need to speak with one voice, the stronger to stand between the Bear and the Eagle.



A Sunday Afternoon on the Island of La Grande Jatte

Seurat, 1884-85

Current problems are of such a magnitude that to continue in a fragmented way adds to the continent's weakening in international esteem, rather than the opposite. Of Germany, for example, Helmut Schmidt remarked, "For some years now our economic policy has been simultaneously our foreign policy." Proof occurs annually within the European Economic Community, where governments squabble over how many turkeys, eggs or bottles of wine to exchange.

The French at one time supported the idea of unification, it being understood, of course, that Paris would be the capitol. The Italians strongly favor it—as a means to rid the country of the unemployed, while at the same time find a larger haven for all those Italian Communists! If these examples appear frivolous, that is not the intention. The hard truth of the matter is that there are stinging economic, military, and social realities in Europe which need to be addressed, but which cannot find a

common voice. This condition is doubly pressing now, when wildcat violence threatens the foundations of the civilized world.

Senor Barzini offers a thoughtful analysis and review of the Europe he knows so well and loves so much, with many marvelous anecdotes. (It is such fun when an erudite European generalizes and stereotypes his own people for a change.) But the author raises questions, serious ones, that deserve our thought and at the same time should make us thankful. Thankful that someone cares enough about the direction of civilization, about whether we are to believe, along with Karl Marx, that economics is the driving force of history, or hopeful as Senor Barzini, that man's pursuit of liberty is the only choice a civilized people can contemplate.

Barbara Ryberg is a freelance writer and a regular contributor to the Guide.

KSOR GUIDE/JAN 1984/19

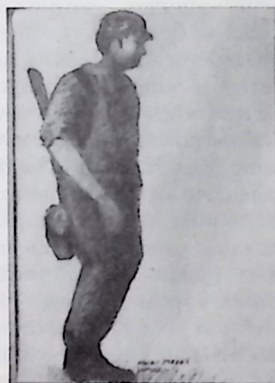
ART OF NICARAGUA

by Betty LaDuke

Artists' images of war and the effects of war have lingered on museum walls as well as in our consciousness long after the event. Kathe Kollowitz's drawings of German mothers clutching their children from the skeletal hands of death during and after World War I, or Picasso's depiction of the terror-stricken expressions of animals and people who were survivors of the bombs that fell upon them in the Spanish town of Guernica as a prelude to the 1936 Civil War, are two well-remembered images.

In contrast to these intense images of war, I was totally surprised by one of the popularly displayed wall posters encountered in Nicaragua on July 19, 1983, for the celebration of the fourth year of their revolution against the 45-year Somoza dictatorship. This gentle love poster, created in cartoon style, equates the Nicaraguan revolution to a chubby, hair-ribboned little girl waving Nicaragua's blue-and-white national flag. The slogan reads *Estoy enamorado de una chavalita de cuatro años de edad* or "I'm in love with a little girl four years old."

The Nicaraguan Revolution had been compared to a child that can only mature with peace. This poster contrasts with Nicaragua's present post-revolutionary reality of war promoted by increasing attacks on civilians led by Somocistas.



Photos by Betty LaDuke

However, Nicaraguan artists continue to work with the support of ASTC or the Sandinista Association of Cultural Workers, which has had its offices combined with a large exhibit center called the Fernando Gordillo Culture Center. ASTC is directed by Rosarillo Murillo, a prominent poet and writer, and has 450 active members. It combines seven separate unions: fine artists with writers, photographers, theater, circus performers, musicians and dancers. This past year, besides the usual promotion of arts through discussions, regularly scheduled exhibitions, performances and conferences, a new program of volunteer activity was planned which permitted artists to travel to the war zones in order to interact with soldiers through planned and innovative cultural activities, and to experience firsthand the danger and horror of war. Appropriately, the banner outside ASTC reads *Jornado IV Aniversario: El Arte, Arma del Pueblo, en la Defensa de La Revolucion* or "In Celebration of the Fourth Anniversary: Art, A Weapon of the People in Defense of the Revolution."

Over 100 artists, including 13 painters, had volunteered to participate in the four Culture Brigades that were organized to visit three different war zones (Honduran border, Atlantic Coast and Costa Rican border). Through interviews with three of the participating artists, Roger Perez de la Rocha, Julia Aguirre and Leonico Saenz, I learned from their individual accounts the personal, political and artistic significance of this unique experience and how it became manifested in their creative expression.

Leonico Saenz went to the Atlantic Coast area, home of the Mosquito Indians. He described the formal process of integrating with the *companeros* and soldiers in order to "see and understand their reality."

"We put on uniforms and as soon as we arrived we were under military discipline," he remembered. "We also carried

rifles which they showed us how to use so in case of ambush we should be able to defend ourselves. This was a zone of constant danger, counter-revolutionary activity with mortar shells fired upon civilians. With luck there was no attack during the 20 days we were there. We saw all the Mosquito homes abandoned, destroyed."

Unlike most of the other artists, Leonico did not carry a sketchbook but later in his studio relied on his memory of the experience to create the water color painting, *Exodus*, which won first prize in the annual July exhibition of Nicaragua's professional artists. He depicts, with fine, well-designed outlines, the flat stylized shapes of a Mosquito Indian family fleeing with their few possessions on their backs and children in their arms, while their home burns behind them. Leonico confided that he plans to develop a large series of oil paintings on this theme.

When Roger Perez de la Rocha went to the Costa Rican border area, he utilized a sketch pad and his extraordinary ability as a portrait artist to record the faces and forms



A popular poster showing the Revolution as a child.



de la Rocha's "Information, Disinformation"



of the soldiers. He also did several large charcoal portraits—left behind in the war zone—of Sandino, the heroic general of the early 1920s and symbol of the present revolution.

Roger, an extremely articulate individual described his participation as a "beautiful experience for the artists as well as for the troops. There were 25 representatives from all the different arts, and we went to the war zone for three weeks. We arrived at the San Juan River area near the border of Costa Rica shortly after there had been strong battles with Eden Pastora's troops. We were all very well prepared for this journey, wearing military uniforms and trained in handling rifles. We rode buses, walked,

took boats and lived with endless mud."

"The Cultural Brigade," he continued, "prepared a coordinated act that involved circus clowns, folk music and dance, poets who read their poems as well as some poems that they had created during the march. Others sang their songs in solidarity with our comrades and the spirit of the fight we are all sharing."

"I personally experienced and learned much, especially the possibility and fear of encountering death at any moment, just around the corner. Above all, we also sensed humility. We were no longer artists creating work for exhibit in an art gallery, or actors playing in an air-conditioned theater. We were like the dancers who danced barefoot without feeling the stones.

"We had no clemency from the jungle climate," Roger continued his description, "sun, rain, mud and insects. In this environment we also experienced the fullness of life in all its dimensions—within the limitation of this situation, a string, a cup, a piece of paper all had a new significance as we were challenged to utilize these simple materials to create a meaningful work of art. We began to explore our own creative potential in order to make rich works of art. We also held workshops for making puppets, painting, writing poetry.

You became even more creative, more revolutionary."

Roger believes that all Nicaraguan artists have a responsibility toward the revolution. "This does not reflect a state of servitude, as we have liberty to express ourselves as we want," he said. "We are fighting for our lives, our culture, and the opportunity to go on creating art of the maximum quality."

He titled a recent oil painting, *Information, Disinformation*, which he developed as a response to U.S. proposed economic sanctions against Nicaragua. With bold, dramatically contrasting black and white brush strokes he shows a man holding an actual collage copy of the

newspaper *Barricada* with headlines about President Reagan's contemplated blockade.

In another Cultural Brigade, also consisting of 25 people, Julia Aguirre was joined by two other visual artists, Manuel García and Santos Medina. They spent a total of 15 days creating three murals in the central Zelaya zone bordering Honduras. Both Julia and Manuel are classified as "primitive artists" since neither of them have had any formal art school training. Julia began dedicating herself seriously to painting detailed scenes of rural life only since 1979, after the death of her husband in the revolution. In 1981, she painted her first large mural with Manuel and another "primitive artist," Santos Medina, on one of the walls of the elementary school of the Luis Velazquez Park in Managua. In contrast to Julia and Manuel, Santos Medina's paintings are more geometric and abstract in form, often inspired by pre-Columbian art.

Julia tells me their first two cooperative murals were painted in the town of Nueva Guinea, within a combat zone, but fortunately no incidents occurred while they were there. After asking the townspeople what they wanted the mural to depict, the people responded that they would enjoy something that they could personally identify with, such as the local market and environment, with recognizable, typical people of the town.

All three artists collaborated, but Manuel created the basic compositional design to which they each contributed their ideas; after placing the design on the outer wall of the town's Culture Center, they each filled in the various forms. Some of the well-known town characters that were incorporated into the mural scene were a storekeeper, mechanic, an older sick person "who always came around to the market," and a child who stood and observed them the entire time they painted.

The third mural, titled *Vigilancia Campesina* or *Peasant Vigilance*, was painted at the local military school on a wall six feet high and ten feet wide. Julia described the intensity with which they painted as they began at 5:30 p.m. and worked until they finished at 3 a.m. They had the help of "one comrade who held

a very strong light for them all night long." Said Julia, "We didn't want to witness the activity of the other brigade members, the singers, dancers, musicians, without participating ourselves. We wanted to leave the people a permanent visual memory of our cultural brigade [which was named in honor of her husband]."

I also saw the work of Arnaldo Guillen who produced a series of skillfully rendered drawings in the war zone which utilize the pencil not only for line but also for three-dimensional shading effects. In some of his drawings one can look into the eyes of the men and women and sense their determination to survive and defend their revolution. However, their faces are also a testimony of their weariness of war, expressing exactly what one sees in the eyes of most Nicaraguans, especially mothers who have seen their sons buried.

In a July, 1983, speech in celebration of the fourth year of the revolution, Rosarillo Murillo (director of ASTC) summarizes the role of most Nicaraguan artists: "... our fundamental purpose is to create art of high quality that reflects the reality of our people. For this goal there are no limitations of established formulas or styles. All the doors of the imagination are open to the artist's creative capacity, knowing that it is the revolutionary spirit of the artists that determines their capabilities of transmitting or recreating reality in aesthetic terms, and it is their work that provides us with revolutionary art . . . and that this revolutionary art is being created by artists who are making and not just observing the Revolution."

Saenz's Exodus (detail)

Betty LaDuke, Professor of Art, whose travel and research was funded in part by Southern Oregon State College and a Carpenter Grant. She is an observer of the political influences on artists and their art.



PROGRAMS & SPECIALS AT A GLANCE



The Chicago Symphony Orchestra in Orchestra Hall

Chicago Symphony Or
special concerts in January.
Chicago, Claudio Abbado l
and Mahler, airing Wednes
And from Kennedy Center
Georg Solti directs the Chor
performance of Beethoven's
ing Wednesday, January 18

The Bob & Ray Public
off-the-wall humor of Bob l
and friends back to the airw
fun. The all-new programs
9:30, and repeat Wednesda

Sunday	Monday	Tuesday	W
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Mc
10:00 Beethoven Banquet	7:00 Ante Meridian	7:00 Ante Meridian	7:00 An
Santa Fe Chamber Music Festival (starts 1/8)	9:45 European Profiles	9:45 900 Seconds	9:45 Ab
12:00 Music in America	10:00 First Concert	10:00 First Concert	10:00 Fir
1:00 Chicago Symphony	12:00 KSOR News	12:00 KSOR News	12:00 KS
3:00 8x10 Glossy	2:00 San Francisco Symphony	2:00 Cleveland Symphony	2:00 Mu
4:00 Siskiyou Music Hall	4:00 About Books and Writers	4:00 Horizons	Int
6:30 All Things Considered	4:30 Songs Jumping In My Mouth	4:30 Paul's Electron	3:00 A
7:30 Folk Music	5:00 All Things Considered	5:00 All Things Considered	4:00 Co
9:30 Jazz Revisited	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	W
10:00 Weekend Jazz	9:00 Moon Over Morocco	9:00 Lord Peter Wimsey	Eu
	9:30 Gentleman Johnny	9:30 Canticle for Leibowitz	4:30 Bo
	10:00 The Blues	10:00 Music From Hearts of Space	5:00 All
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Orchestra presents two
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 Washington, D.C., Sir
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 Missa Solemnis," air-
 at 7 pm.

Radio Show brings the
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 Thursday nights at
 at 4:30 pm.

The Second Series offers a blend of literature
 and music, with something for every interest, from
 Dickinson and Whitman, to Plath and Snyder. The
 program airs Tuesdays at 9 pm.

Happiness reminisces with Millie McVeigh as she
 recalls the various men in her life, in this five-part
 series starring Academy Award nominee Barbara
 Barrie. It airs Tuesday nights at 9:30.

Contemporary Western Europe addresses
 social, economic and political issues facing Western
 European countries today. The public affairs program
 airs Wednesdays at 2 pm., beginning January 4.

Wednesday	Thursday	Friday	Saturday
ing Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	9:45 Parents, Taxpayers and Schools
ut Women	9:45 Veneration Gap	9:45 BBC Report	10:00 Jazz Revisited
Concert	10:00 First Concert	10:00 First Concert	10:30 Micrologus
RR News	12:00 KSOR News	12:00 KSOR News	11:00 Metropolitan Opera
ic from	2:00 Music From Europe	2:00 International Festival	3:00 Studs Terkel
lochen	4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	4:00 Siskiyou Music Hall
otte to You	5:00 All Things Considered	5:00 All Things Considered	6:30 All Things Considered
emporary	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	7:30 Pickings
tern	7:00 Pittsburgh Symphony	8:00 New York Philharmonic	8:00 A Mixed Bag
pe	9:00 New Letters On The Air	10:00 Jazz Album Preview	10:00 Jazz Alive!
& Ray	9:30 Bob & Ray	10:45 Weekend Jazz	12:00 Weekend Jazz
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SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from **Morning Edition**.

10:00 am A Beethoven Banquet

Jan. 1 Frank La Forge and Frederick Lamond are among the legendary pianists heard in rare archival recordings of the "Pathétique" and "Moonlight" sonatas. Also featured are Sonatas No. 27 in E minor, Op. 90, and No. 30 in E major, Op. 109. **This program concludes the series.**

10:00 am Santa Fe Chamber Music Festival

Highlights from the 1983 Santa Fe Chamber Music Festival in New Mexico.

Jan. 8 Featured performers in works by Beethoven, Debussy and Schubert include pianists Alicia Schachter and Edward Auer;



violinists Daniel Phillips and Ani Kavafian; violist Heiichiro Ohyama; and cellists Timothy Eddy, Ralph Kirshbaum and Carter Brey.

Jan. 15 The U.S. premiere of the late Andre Tchaikovsky's "Trio Notturmo" is performed by violinist Daniel Phillips, cellist Carter Brey, and pianist Edward Auer. Also featured are Mendelssohn's String Quartet No. 2 in A minor, Op. 13; and Brahms' Piano Quartet No. 1 in G minor, Op. 25.

Jan. 22 Works by Brahms, Stravinsky, Britten, Mozart and Strauss are performed by pianists Edward Auer, Ursula Oppens and Andras Schiff, violist Geraldine Walther; and French hornist Dale Clevenger.

Jan. 29 Featured are three sonatas for piano by Mozart: Sonata in B-flat major, K. 281; in G major, K. 283; and in F major, K. 332. Other works include Bach's Suite No. 3 in C major for Unaccompanied Violoncello, BWV 1009, performed by Timothy Eddy on violoncello; Sonata in C minor for Viola and Cembalo Obbligato by W.F. Bach; and Handel's "The Celebrated Water Music."

12:00 n Music In America

A look each week at a different aspect of classical music performance in this country. *National underwriting by Lincoln Automobiles.*

Jan. 1 In a year-end retrospective, here's a last look at the variety of premieres, farewells, debuts and encores that made up **Music In America** 1983.

Jan. 8 Michael Tilson Thomas of the Los Angeles Philharmonic talks about an upcoming performance of Mahler's Symphony No. 6, and pianist Leon Fleisher comments on his celebrated interpretations of the Beethoven concertos.

Framing Specialists

THE fRAME STOP

*Art supplies
Browsing Gallery
Custom Framing
or we'll help you
build your own*



171 S Broadway-Coors Bldg-269-2615

Jan. 15 Visits to two different, but equally famous art schools: the Oberlin Conservatory, one of the nation's oldest music schools, and the North Carolina School of the Arts, founded less than twenty years ago.

Jan. 22 James Paul, Music Director of the Baton Rouge Symphony, talks about the orchestra and his preparations for an upcoming concert which includes the Mahler Symphony No. 1 and the 21st Piano Concerto of Mozart, with soloist Abbey Simon.

Jan. 29 Leonard Slatkin of the St. Louis Symphony is this week's guest, along with a sampling of the orchestra's digital recordings.

1:00 pm Chicago Symphony Orchestra

Sir Georg Solti directs the 1983-84 season of concerts.

Jan. 1 Polish-born pianist Krystian Zimerman makes his Chicago Symphony debut with his performance of the Piano Concerto No. 2 by Franz Liszt. Opening the program, led by guest conductor Raymond Leppard, is Handel's "Concerto a due cori" No. 1 in F, and, as the concluding work, Dvorak's Symphonic Variations, Op. 78.

Jan. 8 Guest conductor Rafael Kubelik leads Handel's Concerto Grosso in G minor, Op. 6, No. 6; Britten's "Sinfonia da Requiem," Op. 20; Ravel's "Le Tombeau de Couperin"; and Rousell's Symphony No. 3 in G minor, Op. 42.

Jan. 15 Claudio Abbado guest conducts the "Semiramide" Overture by Rossini; Mozart's Oboe Concerto in C, K. 314, with CSO Principal oboist Ray Still; Prokofiev's Violin Concerto No. 1 in D, Op. 19, with soloist Shlomo Mintz; and the original version of "Night on the Bare Mountain" by Mussorgsky.

Jan. 22 Soloist Murray Perahia plays Mozart's Piano Concerto No. 21 in C, K. 467. Other works, conducted by guest Erich Leinsdorf, include "Angels" by Ruggles; Symphony No. 1 in B-flat, Op. 38 ("Spring") by Schumann; and "La Valse" by Ravel.

Jan. 29 Organ soloist David Schrader is featured on Symphony No. 3 in C minor, with organ, Op. 78, by Saint-Saens. Also performed is Wagner's Suite of music from "Gottterdammerung," arranged by Daniel Barenboim, who also conducts this afternoon's concert.

3:00 pm Alec Teague's 8 x 10 Glossy

Writer, actor, director, producer and creator of the Shakespeare spoof "Aside by Aside," Alec Teague hosts this lively look at show business: its intricacies, follies, foibles and successes. Produced by KSOR.

4:00 pm Siskiyou Music Hall

Jan. 1 HAYDN: Symphony 100 in G ("military")

Jan. 8 BRAHMS: Sonata for Violin and Piano No. 1 in G, Op. 78

Jan. 15 GROFE: Grand Canyon Suite

Jan. 22 ELGAR: Cello Concerto

Jan. 29 SMETANA: Souvenirs of Bohemia

6:30 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

7:30 pm Folk Music

Your host is John Steffen.

9:30 pm Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Jan. 1 **The Jazz Record Book** Selections from the excellent 1942 book by Ramsey, Rogers and Russell.

Jan. 8 **Guarnieri on Piano** Recordings by a variety of artists on a variety of labels with the most-recorded pianists of the 40's.

Jan. 15 **Ellington: Carnegie vs. Studio** "Black and Tan Fantasy" and "Air Conditioned Jungle" as recorded by the Duke on-stage and in-studio.

Jan. 22 **Hot Chestnuts** Jazz groups' recordings of "In the Gloaming," "Mighty Lak a Rose" and other old songs.

Jan. 29 **The Little-Known Glenn Miller** Some of the more obscure Glenn Miller instrumental recordings showing the band's jazz side.

10:00 pm Weekend Jazz

Your host is Lewis Crowell.

2:00 am Sign-Off

MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

Funds for local broadcast provided by Citizens Financial Services, Inc., Medford.

7:00 am Ante Meridian

Classical music and jazz combined with features from **Morning Edition**, plus:

7:50 am, Community Calendar

9:15 am, Calendar of the Arts

9:45 am European Profiles

10:00 am-2:00 pm First Concert

Your host is Traci Maltby.

Jan. 2 BROTT: Concerto for Violin and Orchestra

Jan. 9 STANLEY: Concerto No. 1 in D, Op. 2

Jan. 16 SCHUMANN: Fantasia in C, Op. 17

Jan. 23 RAVEL: Le Tonbeau de Couperin

Jan. 30 DVORAK: Symphony No. 9

2:00 pm San Francisco Symphony Orchestra

Jan. 2 The San Francisco Symphony Chorus, prepared by director Margaret Hillis, joins the orchestra in performance for Beethoven's "Grosse Fuge," and Mahler's Symphony No. 2, "Resurrection." Featured soloists include soprano Katherine Bouleyn and mezzo-soprano Janice Taylor. Edo de Waart conducts.

Jan. 9 Edo de Waart conducts the "Le Corsaire" Overture by Berlioz; Symphony No. C by Wagner; "Sinfonia Panta Rhei" by Veerhoff; and Fantasy-Overture, "Romeo and Juliet," by Tchaikovsky.

Jan. 16 Works include Respighi's "The Birds"; Piston's Symphony No. 4; and Rachmaninoff's Piano Concerto No. 1, featuring pianist Zoltan Kocsis as soloist. Edo de Waart conducts.

Jan. 23 Soprano Elizabeth Soderstrom is featured on Strauss' Four Last Songs. Edo de Waart conducts "Till Eulenspiegel's Merry Pranks," also by Strauss; and Grieg's "Peer Gynt."

Jan. 30 Guest conductor Alexander Schneider leads Handel's Concerto Grosso in E minor; and two works by Mozart: Piano Concerto in C, K. 503, with soloist Garrick Ohlsson, and Divertimento in D, K. 131.

12:00 n KSOR News

Greet Your Neighbors in Southern Oregon and Northern California



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4:00 pm About Books and Writers with Robert Cromie

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

Jan. 2 Betty Friedan A retrospective discussion with women's movement leader Betty Friedan, on the twentieth anniversary of the publication of her controversial book, "The Feminine Mystique."

Jan. 9, 16, 23 & 30 To be announced.

4:30 pm January 2 To be announced.

4:30 pm Songs Jumping In My Mouth

Fantasy, folklore and music for children.

Jan. 9 Why? Share in children's unusual "why" questions and meet an entertaining trio of animal characters.

Jan. 16 How Things Came to Be Hear children's original stories as the animal characters wrestle with "how things came to be."

Jan. 23 Mama's Talk and Daddy's Walk Hootenanny Granny remembers the hilarious ancestors in her family tree and children describe family traditions.

Jan. 30 What's in a Name? Discover unusual naming traditions and learn how children feel about their names.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

6:30 pm Siskiyou Music Hall

Jan. 2 TCHAIKOVSKY: Sleeping Beauty

Jan. 9 STRAUSS: Also Sprach Zarathustra

Jan. 16 BARTOK: Concerto for Orchestra

Jan. 23 ENESCO: Sonata No. 3 in A minor, Op. 25

Jan. 30 PAGANINI: Violin Concerto No. 4

9:30 pm Moon Over Morocco

Young adventurer Jack Flanders searches for the lost knowledge of natural magic, an odyssey that takes him from the Sahara Desert to the exotic cities of Tangiers and Marrakesh, in this 13-part encore presentation. Produced by ZBS, sound for the series was recorded on location in northern Africa.

Jan. 2 The Lost World Jack Flanders arrives in Tangiers to search for the lost knowledge of natural magic.

Jan. 9 A Touch of Casablanca Jack dodges disaster before deciding to leave Tangiers for Marrakesh.

Jan. 16 Night Flight to Marrakesh

Jack and his friends catch a bus to a local festival in Marrakesh, searching for the secret gateway to the knowledge of natural magic.

Jan. 23 The Marrakesh Intrigue Jack Flanders puts himself into a trance and disappears through the secret gateway.

Jan. 30 The Gate of Peacocks Jack meets a mysterious storyteller who propels him into a puzzling but somehow familiar world.

9:30 pm They Called Me Gentleman Johnny

Imagined memoirs chronicle the life of an actual historical figure, Lieutenant-General John Burgoyne, a commander of the British forces at the battles of Saratoga and Charleston during the Revolutionary War, in this 13-part drama. Written and read by Phillip Burton as Burgoyne.

Jan. 2 The Scalping

Jan. 9 Bemis Heights

Jan. 16 The Saratoga Convention

Jan. 23 In Disgrace

Jan. 30 The Inquiry

10:00 pm The Blues

Your host is Lars Svendsgaard.

2:00 am Sign-Off



T U E S D A Y

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Hosted by Lars Svendsgaard.

*Funds for broadcast provided by the Clark
Cottage Restaurant, Ashland.*

10:00 am First Concert

Jan. 3 BOCCHERINI: Quintet No. 52,
Op. 48, No. 6

Jan. 10 BRUCKNER: Symphony No. 8 in
C minor

Jan. 17 JANACEK: Sinfonietta

Jan. 24 PROKOFIEV: Lieutenant Kiji Suite

Jan. 31 MOZART: Adagio and Rondo in
E-flat, K. 617

12:00 n KSOR News

2:00 pm Cleveland Symphony Orchestra

Jan. 3 Kurt Masur conducts Mendelssohn's
Symphony No. 4, "Italian"; Prokofiev's Piano
Concerto No. 1 in D-flat, Op. 10, featuring
soloist Annerose Schmidt; Matthus' Piano Con-

certo (1970); and Mussorgsky/Gortschakov's
"Pictures at an Exhibition."

Jan. 10 Soloist Felix Kraus is featured on
Mozart's Adagio in C for English Horn; and
Reicha's Scene for English Horn. Other works
include Schubert's Symphony No. 8; and
Beethoven's Symphony No. 3, "Eroica."
Christoph von Dohnanyi conducts.

Jan. 17 Eduardo Mata conducts
Beethoven's Symphony No. 6, "Pastoral";
Hindemith's Viola Concerto (1935), with soloist
Robert Vernon; and Ravel's "La Valse."

Jan. 24 Yoel Levi conducts Pendercki's De
Natura Sonoris (No. 1); Chopin's Piano Con-
certo No. 1, with soloist Christian Zacharias;
and Tchaikovsky's Symphony No. 1, "Winter
Dreams."

Jan. 31 The Cleveland Orchestra and
Chorus perform together in "The Damnation
of Faust" by Berlioz. Charles Dutoit conducts,
with featured soloists mezzo-soprano
Katherine Ciesinski; tenor Stuart Burrows; bass-
baritone John Cheek; and bass Terry Cook.

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4:00 pm Horizons

Horizons is a weekly documentary series which explores major issues and concerns of minorities, women, children, the elderly, and other groups.

Jan. 3 The Decade of the Hispanic Hispanic leaders discuss the major issues confronting their communities, including bilingual education and unemployment.

Jan. 10 Voices from the Sacred Mountain Native American medicine men and other practitioners explain why they are trying to protect the sacred lands of Bear Butte in South Dakota from being developed into a tourist area.

Jan. 17 Martin Luther King: The Prolonged Dream A look at the contributions Martin Luther King, Jr., made to the civil rights movement; also including his followers who are continuing his struggle for civil rights.

Jan. 24 Vermont Traditions: Half Root Beer/Half Dandelion Wino Elderly Vermonters share traditions and beliefs concerning planting, the weather, maple sugaring, folk medicine, and other stories about daily life in Vermont.

Jan. 31 Hispanic Veterans Nearly 20 percent of the 2.5 million men and women who served in the Vietnam War were Latinos. These veterans discuss their experiences while in Vietnam and cultural readjustment after the war.

4:30 pm Paul's Electron

4:30 pm Jan. 24 & 31 To be announced.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan. 3 ENESCO: Roumanian Rhapsody

Jan. 10 SCHUMANN: Piano Concerto in A minor

Jan. 17 CHAUSSON: Symphony in B-flat major

Jan. 24 CORELLI: Sonata in D minor, "la folia"

Jan. 31 GERSHWIN: American in Paris

9:00 pm Lord Peter Wimsey

Detective Wimsey enlists the aid of the redoubtable Miss Climpson when he investigates the death of elderly Agatha Dawson, in the seven-part series, "Unnatural Death."

Jan. 3 Miss Climpson Investigates This program concludes the series.

9:00 pm The Second Series

A blend of literature and music representing a variety of periods and interests—from Dickinson and Whitman to Plath and Snyder—this program offers a combination of biographical information and interpretive reading with musical accompaniment.

9:30 pm A Canticle for Leibowitz

This 15-part series based on the classic science fiction novel by Walter M. Miller, Jr. follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the Earth. Produced by WHA Drama Center in Madison, Wis.

Jan. 3 Sickness descends and Abbot Zerchi clashes with a physician.

Jan. 10 Brother Joshua's starship stands ready to lead the brethren of Liebowitz away from the holocaust, and a two-headed woman may hold the key to mankind's survival. **This program concludes the series.**

9:30 pm Happiness

Starring Academy Award nominee Barbara Barrie, this five-part original radio drama by playwright Ann Leaton revolves around 60-year-old Millie McVeigh as she reminisces about the various men in her life.

Jan. 17 Webster: 1930 Millie McVeigh remembers her miserly father and her first husband who abandoned her after only a year of marriage.

Jan. 24 Cajun Johnny: 1932 Millie recalls her second husband, "Cajun" Beaulisle, a man with possible gangster connections, who disappeared in 1932.

Jan. 31 Olin: 1937 Millie recalls her third marriage which lasted until her husband's death when she was only 35.

10:00 Music from the Hearts of Space

The best of contemporary spacemusic with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Post Meridian

Your late night companion. P.M. features an adventurous combination of jazz and classical music with information on the arts.

2:00 am Sign-Off

WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Funds for local broadcast provided by Jackson County Federal Savings and Loan.

7:00 am Ante Meridian

9:45 am About Women

10:00 am First Concert

- Jan. 4** BRAHMS: Piano Concerto No. 1 in D minor
Jan. 11 COULTHARD: Threnody Quartet
Jan. 18 HAVHANESS: Mysterious Mountain
Jan. 25 DUTILLEUX: Le Coup

12:00 n KSOR News

2:00 pm Jan. 4 To be announced.

2:00 pm Music from Interlochen

Jan. 11 The National Music Camp's World Youth Symphony Orchestra, prepared by Music Director Henry Charles Smith and led by guest conductor Maria Tunicka, performs three works: Smetana's Overture to "The Bartered Bride"; The Firebird Suite by Stravinsky; and The Pines of Rome-A Symphonic Poem by Respighi.

Jan. 18 The Manhattan String Quartet, with violist Yuri Vasilaki, performs Haydn's Quartet in E-flat, Op. 76, No. 6; and Mozart's Quintet in G minor, K. 516.

Jan. 25 The Interlochen Arts Academy Orchestra and String Orchestra, with their respective conductors, Robert Marcellus and David Holland, perform Bach's Konzert No. 1 in D moll fur Klavier und Orchestra; and Mozart's Symphony No. 40 in G minor, K. 550. Pianist Charles Asche is featured as soloist.

3:00 pm A Note to You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Jan. 4 Inside the Waltz, Part IV Although the waltz is identified primarily with the nineteenth century, its origins date back to the eighteenth century; there still exists country "landler," danced by peasants from the day of Mozart, as well as pieces such as Ravel's ballet, "La Valse." Nadeau discusses the distinction between the functional danced waltz and the idealized waltz.

Jan. 11 Chopin: Poet of the Piano, Part I A three-part analysis of the unique piano idiom of the Franco/Polish composer, Frederic Chopin, including works of Waltzes, Mazurkas, Polonaises, Etudes, Preludes, Nocturnes and Ballades.

Jan. 18 Chopin: Poet of the Piano, Part II

Jan. 25 Chopin: Poet of the Piano, Part III

4:00 pm Contemporary Western Europe

This public affairs series addresses social, economic and political issues facing Western European countries, offering insights into the governing process of Western Europe today and the diverse backgrounds and institutions that affect public policy decision-making.



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Jan. 4 Modern Europe: Beyond Nation-States Western European's attitudes toward the U.S. are examined through discussions of the Warsaw Pact, Marshall Plan and NATO.

Jan. 11 German Government in Transition: A Question of Jobs and Missiles German scholars and members of the European Parliament talk about the trade-offs voters faced between domestic economics and national defense in the 1983 German elections.

Jan. 18 A Parliament for Europe Members of the European Parliament explain how direct elections from member nations has strengthened the group's political authority.

Jan. 25 Italian Parties and Coalition Politics Views of various public figures, including party leaders, illustrates how coalitions in Italy bridge political and regional differences.

4:30 pm The Bob & Ray Public Radio Show
A repeat of Thursday night's program.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan. 4 BEETHOVEN: Choral Fantasia

Jan. 11 MARCELLO: Oboe Concerto

Jan. 18 REBEL: Les Elements

Jan. 25 HANDEL: Sonata No. 7 in C, Op. 7

**7:00 pm January 11 Special
Chicago Symphony Orchestra**

In a special broadcast from Orchestra Hall in Chicago, guest conductor Claudio Abbado leads Beethoven's Piano Concerto No. 2, featuring soloist Ken Noda; and Mahler's Symphony No. 7.

**7:00 pm January 18 Special
Chicago Symphony Orchestra**

From Kennedy Center in Washington, D.C., the Chicago Symphony Chorus, prepared by Director Margaret Hillis, joins the Orchestra in performance of Beethoven's "Missa Solemnis." CSO Music Director Sir Georg Solti conducts; featured soloists include soprano Felicity Lott; mezzo-soprano Diana Montague; tenor Siegfried Jerusalem; and bass-baritone Simon Estes.

9:00 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

10:00 pm Post Meridian

2:00 am Sign-Off



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January 14 - 29

773-8423 for information

THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

10:00 am First Concert

Jan. 5 BACH: Brandenburg Concerto No. 6

Jan. 12 COPLAND: Third Symphony

Jan. 19 GRIEG: Peer Gynt Incidental Music

Jan. 26 MENDELSSOHN: Quartet No. 2 in E-flat, Op. 12

12:00 n KSOR News



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2:00 pm Music from Europe

A 13-week series of performances by great European orchestras. The season opens with concerts by the Berlin Philharmonic from its 100th anniversary season in 1982.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Jan. 5 Riccardo Chailly conducts the Berlin Radio Symphony Orchestra in Bernstein's Overture to "Candide"; Gershwin's Rhapsody in Blue (Two-Piano and Orchestra version), with soloists Katia and Marielle Labèque; and Tchaikovsky's Symphony No. 5 in E minor, Op. 64.

Jan. 12 Daniel Barenboim conducts the Berlin Philharmonic in the original version of Wagner's "Siegfried Idyll" written for 13 performers; and the 1878 version of Bruckner's Symphony No. 3.

Jan. 19 Stephan Cardon conducts the George Kiss and Grenoble Instrumental Ensembles, performing works by Purcell, Bach, Alberto Ginastera and Vivaldi on authentic reproductions of baroque.

Jan. 26 Kazimierz Kord conducts the Southwest Radio Symphony Orchestra in performances of Pierre Boulez's Ritual in Memory of Bruno Maderna for Eight Orchestral Groups; Debussy's Danses (for Harp and Strings), with harpist Ursula Hollinger as soloist; and Stravinsky's Rite of Spring.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing, in-depth interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Acquisition funded by Golden Mean Bookstore of Ashland.

Local transmission funded by a grant from Doctors Marc Heller and Martin Osterhaus of the Siskiyou Clinic, Ashland.

Jan. 5 The Economy Comes of Age In his book, **The Next Economy**, Paul Hawkins notes that the "mass economy" of cheap energy and quick fixes is waning in favor of the "informative economy" wherein intelligence and quality will be at a premium. Here he provides a mixture of cogent analysis, practical advice and Bull's-eye predictions, all to help make economics actually seem intelligible.

Jan. 12 East and West: The Mystical Connection A Christian monk who has

lived in India for 30 years and authored two books, **Vedanta and Christian Faith** and **Cosmic Revelation**. Fr. Bede Griffiths shares some insights about the contemplative life.

Jan. 19 Readin', Ritin' and Runes The ancient oracle of the Vikings, runic symbols are universal, representing archetypes of early human knowledge. Ralph Blum, Fulbright scholar and author of **The Book of Runes**, tells how they provide access to inner knowing and right action.

Jan. 26 Clear Mind One of the world's leading teachers of Vipassana Meditation (a Buddhist technique also known as Insight Meditation), S.N. Goenka speaks of the importance of quieting the mind in turbulent times, and bringing greater awareness and clarity to one's moment-to-moment activity.

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan. 5 KHACHATURIAN: Gayne Ballet

Jan. 12 DVORAK: Piano Quartet in E-flat, Op. 87

Jan. 19 SAINT SAENS: Symphony No. 3, "Organ"

Jan. 26 OFFENBACH: Gaité Parisienne

7:00 pm The Pittsburgh Symphony Orchestra

Twenty-six concerts from the Pittsburgh Symphony's 1982-83 season are led by Music Director Andre Previn, Associate Conductor Michael Lankester and a stellar roster of guest conductors. The series includes lively intermission features on the orchestra and its performances, often hosted by Maestro Previn.

Jan. 5 Zdenek Macal conducts Schubert's Symphony No. 1 in D major, D. 82; and Mahler's Symphony No. 1 in D major.

Jan. 12 Zdenek Macal conducts Thomson's "A Solemn Music and a Joyful Fugue"; Strauss' "Also sprach Zarathustra," Op. 20; and Beethoven's Piano Concerto No. 4 in G major, Op. 58, with soloist Rudolf Buchbinder.

Jan. 19 Christoph von Dohnanyi conducts Mozart's Symphony No. 25 in G minor, K. 183; Dvorak's Symphony No. 8 in G major, Op. 58; and Schoenberg's "Six Songs," Op. 8, with soprano Anja Silva.

Jan. 26 Andre Previn, conducting from the harpsichord, directs Bach's Brandenburg Concert No. 3 in G major. Also featured is Stravinsky's "Song of the Nightingale" and Tchaikovsky's Symphony No. 4.

9:00 pm New Letters on the Air

This program, produced at the University of Missouri, Kansas City, by New Letters Magazine, talks with poets, artists, and writers, with readings of their works.

Local broadcast funded by Bloomsbury Books of Ashland.

Jan. 5 Winter Images of winter are conjured up through the works of various poets and musicians.

Jan. 12 William Stafford Winner of the National Book Award and author of several books of poetry (including the recent **Glass Face in the Rain**), William Stafford reads from his works.

Jan. 19 Jim Barnes & Ann Struthers Two Mid-West writers and their works: Barnes, author of **The American Book of the Dead**, presents scenes from Missouri and Oklahoma, and Struthers reads poems about farm-life in the small towns of Iowa.

Jan. 26 Readings from New Letters Readings of poetry published in the latest issue of New Letters Magazine.

9:30 pm The Bob & Ray Public Radio Show

Bob Elliott and Ray Goulding are back with more of their zany antics, in this new 14-part comedy series.



Bob Elliott and Ray Goulding

10:00 pm P.M. Preview: Possible Musics

This program previews a new recording each week, emphasizing "New Age" music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases, and are provided each week by the Blue Star Gallery, 10 Guanajuato Way, Ashland.

11:30 pm Post Meridian

2:00 am Sign-Off

FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

Jan. 6 PROKOFIEV: Romeo and Juliet

Jan. 13 CLEMENTI: Sonata in G minor, Op. 50, No. 3

Jan. 20 BEETHOVEN: Symphony No. 6, "Pastorale"

Jan. 27 DEBUSSY: Jeux

12:00 n KSOR News

2:00 pm International Festival

Jan. 6 Eliahu Inbal conducts the Frankfurt Radio Symphony Orchestra in performance of Bruckner's Symphony No. 8 in C minor (original version of 1887).

Jan. 13 The Frankfurt Radio Symphony Orchestra, conducted by Eliahu Inbal, performs three works by Bach, featuring organ soloist Edgar Krapp: Fantasia and Fugue in G minor, BWV-542; Chorale-Prelude, "An Wasserflüssen Babylon," BWV-653b; and Toccata and Fugue in D minor, BWV-565. Also played is Bruckner's Symphony No. 3 in D minor (original version of 1873).

Jan. 20 Eliahu Inbal leads the Frankfurt Radio Symphony Orchestra in Bruckner's Symphony No. 4 in E-flat ("Romantic"—

original version of 1874). Also performed are three works by Bach, featuring organ soloist Edgar Krapp: Toccata, Adagio and Fugue in C, BWV-564; Chorale-Prelude, "Schmucke dich, o liebe Seele," BWV-654; and Prelude and Fugue in G, BWV-541.

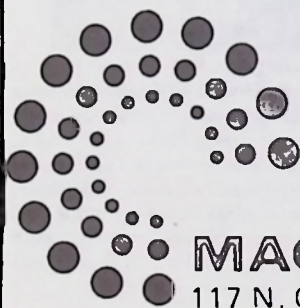
Jan. 27 The Bavarian Radio Chorus and Orchestra conducted by Wolfgang Sawallisch performs a concert of Wagner's first opera, "Die Feen," (The Fairies), a romantic opera in three acts. Featured as soloists: soprano Linda Esther Gray as Ada; soprano Kristztina Laki as Zemina; soprano Kari Lovaas as Farzana; tenor John Alexander as Arindal; soprano June Anderson as Lora; baritone Roland Hermenn as Morald; and bass Jan-Hendrik Rootering as Gernot.

(Early curtain at 1:00 pm)

4:00 pm Marian McPartland's Piano Jazz IV

Hosted by Marian McPartland, this 13-week series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Jan. 6 Television's "Tonight Show" pianist Ross Thompkins solos on "Every Time We Say Goodbye" and "Like Someone in Love," and joins McPartland for two-piano versions of "This Time the Dream's On Me" and "Just Squeeze Me."



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Jan. 13 McPartland solos on her own composition "Ambiance" and joins former **Jazz Alliel** host Dr. Billy Taylor for duets on "Tatum Bag" and "All the Things You Are."

Jan. 20 Barbara Carroll is McPartland's guest in duets on "Isn't She Lovely" and "Blues-Blues."

Jan. 27 Dick Hyman demonstrates his versatility in "Carolina Shout" and "Black and Blue" and joins McPartland for "A Child Is Born."

5:00 pm All Things Considered

6:30 pm Sliskyou Music Hall

Jan. 6 FALLA: Three Cornered Hat Ballet

Jan. 13 ROZSA: Spellbound Concerto

Jan. 20 MOZART: Serenade No. 4, K. 203

Jan. 27 CARTER: Sonata for Violin, Cello and Piano

8:00 pm New York Philharmonic

Jan. 6 Rafael Kubelik guest conducts Schumann's Symphony No. 10, and Beethoven's Symphony No. 3 in E-flat, Op. 55, "Eroica."

Jan. 13 Guest conductor Rafael Kubelik leads Beethoven's Violin Concerto in D, Op. 61, with violin soloist Henryk Szeryng; and Hartmann's Cantata Gesangszone, with baritone Roland Herrmann as featured soloist.

Jan. 20 Zubin Mehta conducts Stravinsky's "Petrouchka" (1911); and Dvorak's Cello Concerto in B, Op. 104, with soloist Mstislav Rostropovich.

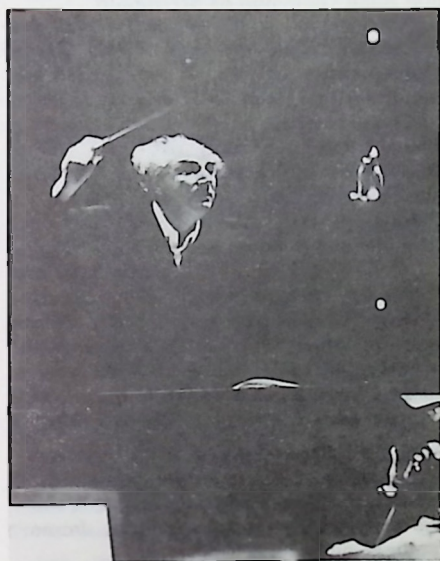
Jan. 27 Zubin Mehta conducts Bach's Concerto for Oboe and Violin in C, S. 1060, with soloists Joseph Robinson on oboe and Itzhak Perlman on violin; Saint-Saens' Violin Concerto No. 3, with violinist Itzhak Perlman as featured soloist; and Varese's "Ionisation" and "Arcana."

10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Weekend Jazz

2:00 am Sign-Off



Rafael Kubelik leads the New York Philharmonic



Mstislav Rostropovich performs Dvorak's Cello Concerto.

SATURDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

9:45 am Parents, Taxpayers and Schools

During the month of January the topic of discussion will be on higher education, Affirmative Action programs, and the Bakke decision. Dwight Roper is your host.

10:00 am Jazz Revisited

Host Hazen Schumacher takes us on a tour through the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Jan. 7 **Guarnieri on Piano** Recordings by a variety of artists on a variety of labels with the most-recorded pianists of the 40's.

Jan. 14 **Ellington: Carnegie vs. Studio** "Black and Tan Fantasy" and "Air Conditioned Jungle" as recorded by the Duke on-stage and in-studio.

Jan. 21 **Hot Chestnuts** Jazz groups' recordings of "In the Gloaming," "Mighty Lak a Rose" and other old songs.

Jan. 28 **The Little-Known Glenn Miller** Some of the more obscure Glenn Miller instrumental recordings showing the band's jazz side.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians.

Pre-empted Jan. 7 and 14 by the Metropolitan Opera.

11:00 am The Metropolitan Opera

Live from the stage of the Metropolitan Opera House in New York, Music Director and Principal Conductor James Levine leads the Met during its 1983-84 Centennial and 44th season of radio broadcasts.

Jan. 7 (Early curtain at 10:30 am)
Fidello by Beethoven is conducted by Klaus Tennstedt, with Eva Marton as Leonore; Jon Vickers as Florestan; Franz Mazura as Don Pizzaro; Matti Salminen as Rocco; Roberta Peters as Marzelline; James Atherton as Jacquinio; and John Cheek as Don Fernando.
(Ends 1:25 pm)

Jan. 14 (Early curtain at 10:30 am)
La Boheme by Puccini is conducted by Eugene Kohn, with Ileana Cotrubas as Mimi; Barbara
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James Levine, music director & principal conductor

Daniels as Musetta; Neil Shicoff as Rodolfo; Pablo Elvira as Marcello; John Cheek as Colline; Ara Berberian as Alcindoro/Benoit; and Allan Glassman as Schaunard.

(Ends 1:20 pm)

Jan. 21 **Rise and Fall of the City of Mahagonny** by Weill and Brecht is conducted by Jeffery Tate, with Patricia Craig as Jenny; Lili Chookasian as Begbick; Richard Cassilly as Jimmy; Ragnar Ulfung as Fatty; Dornell MacNeil as Trinity Moses; Paul Plishka as Alaska Wolf Joe; John Darrenkamp as Moneybags Billy; Arturo Sergi as Jacob Schmidt; and Michael Best as Toby Higgins.

(Ends 2:20 pm)

Jan. 28 **Macbeth** by Verdi is conducted by James Levine, with Renata Scotta as Lady Macbeth; Sherrill Milnes as Macbeth; Neil Shicoff as Macduff; Paul Plishka as Banquo; Karen Bureau as Lady in Waiting; and John Gilmore as Malcolm.
(Ends 2:35 pm)

3:00 pm Studs Terkel

Author, critic, folklorist and lecturer Studs Terkel hosts this weekly hour-long talk show. The program includes interviews, dramatic readings and sound tributes.

Jan. 7 A visit with Robert Hebble, organist and composer of organ music, and a former student of world famous organist Virgil Fox.

Jan. 14 Andrew Coburn, author of **The Threat: Inside the Soviet Military Machine**, visits.

Jan. 21 Win Stracke, long-time folksinger and co-founder of Chicago's Old Town School of Folk Music, offers conversation and song.

Jan. 28 Author and humorist Calvin Trillen talks about current American tastes and his book **Third Helping**.

4:00 pm Siskiyou Music Hall

Jan. 7 VON WEBER: Piano Concerto No. 1 in C

Jan. 14 GOTTSCHALK: Grande Trantelle for Piano and Orchestra

Jan. 21 KHACHATURIAN: Piano Concerto (1936)

Jan. 28 BRAHMS: Serenade No. 2 in A

6:30 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

7:30 pm Pickings

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

Jan. 7 Comedy by Mel Brooks and Carl Reiner, with tunes by Eric Bogle, Anne Mills, Kate Wolf and others.

Jan. 14 Hijinx from the Monty Python gang, with music by Stan Rogers, Priscilla Herdman, Tom Paxton and more.

Jan. 21 More comedy from Bob & Ray (for those who can't get enough of their regular radio show), with music by Bonnie Koloc, David Mallet, Joan Baez and others.

Jan. 28 Funny stuff from the Firesign Theatre, and music by Jim Post, Sally Rogers, Greg Brown and many more.

10:00 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad.

Jan. 7 Ben Sidran hosts performances by vibraphonist Gary Burton, The Seventh Avenue Band, the String Trio of New York, and violinist Stephane Grappelli with the Martin Taylor Trio.

Jan. 14 A salute to jazz great Art Blakey, featuring the master drummer and his group The Jazz Messengers with trombonist Curtis Fuller, alto saxophonist Jackie McLean and pianist Cedar Walton.

Jan. 21 New York's Village Vanguard is the setting for the performances by trumpeter Wynton Marsalis; saxophonist Branford Marsalis and pianist Earl Fatha Hines.

Jan. 28 Highlights from the Kool Jazz Festival in New York City feature trumpeter Wynton Marsalis and scat singer Bobby McFerrin.

12:00 m Weekend Jazz

2:00 am Sign-Off

Homespun Pottery

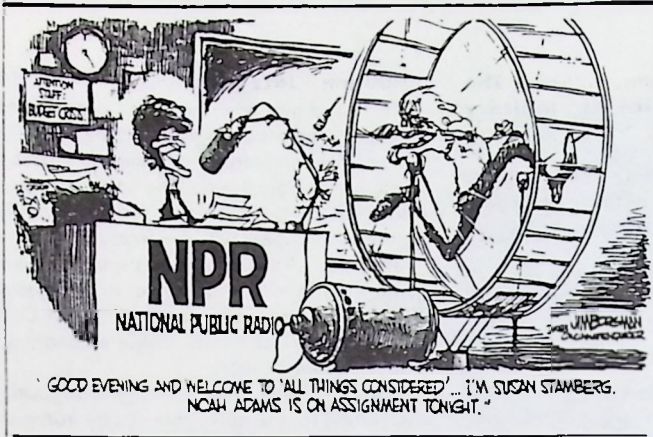
-
- * *Bath Tiles & Sinks*
 - * *Kitchen Tiles*
 - * *Dinnerware*
 - * *Baking & Serving Accessories*

Roy Ewing

482-9106

Marathon Report

Courtesy of the Cincinnati Enquirer



As we reported in the Spring, about 50% of the pledges came from translator communities, with just over half of the pledges coming from Jackson County.

At approximately 10:30 p.m. on Friday, November 18, 1983, KSOR's staff, students, and hardy volunteers yelled a big hooray! The Fall Marathon had been successfully completed. A total of \$50,352 had been pledged by 1760 listeners to take the marathon over its goal in only 12 days despite the half-day during which the station was silent because of downed power lines.

Coos County	8%
Curry	3%
Del Norte	3%
Josephine	11%
Jackson	51%
Douglas	9%
Klamath	7%
Lake	4%
Siskiyou	4%

Thank you!

Our sincere thanks to the individuals and businesses who generously assisted in making the Fall 1983 Marathon a success by donating goods and services as incentives to others to join them in supporting KSOR.

Actors Workshop, Ashland
 Adventures Hair & Now, Ashland
 Aerobic Fitness Company, Ashland
 Alfhiem Kitchen, Ruch
 Robert Andrews Landscape, Eagle Point
 Arbor House, Talent
 Ashland Community Store, Ashland
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 Ashland Bakery & Cafe, Ashland
 Ashland Stoneware, Ashland
 Ashland Wine Cellar, Ashland
 Bandon Art Glass, Bandon
 Todd Barton, Ashland
 Jason Beebe Furniture, Phoenix
 August Beinlich, Bandon
 Eugene Bennett, Jacksonville
 Wilbur Blair, Sutherlin

Bish Gardens, Talent
 Blue Dragon Book Store, Ashland
 Bill Bochner, Glide
 Vaughn D. Bornet, Ashland
 Edgar Brichta, Montague
 Buckner Knives, Glide
 Paul Bunyan Burlwood Gallery, Ashland
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 Ron Chaddock, Talent
 Chanticleer Inn Bed & Brkfst, Ashland
 Chata Restaurant, Talent
 Chateaulin Restaurant, Ashland
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 Omar's Restaurant, Ashland
 Open Channels Communications, Ashland
 On Broadway Theatre, Coos Bay
 Original Pepperoni Frizzbee Factory, Mdfd
 Dr. Martin Osterhaus, Ashland
 Ousterhout Vineyards, Eagle Point
 Pegasus Carriage Company, Medford
 William Phillips, Jacksonville

Pistol River Concerts, Pistol River
 Elva Hamerstrom Paulson, Roseburg
 Pyramid Juice Company, Ashland
 Rainbow Star Lights, Ashland
 Marie Reeder, Rogue River
 Susan Rex, Ashland
 Harriet Rex-Smith, Green Springs Clearing
 Michael Rhoades, Ashland
 Paula Rice Calligraphy, Klamath Falls
 Rock Creek Nut Company, Williams
 Ovid Rogers, Bandon
 Rogue Gallery, Medford
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 Top Hat Chimney Sweep, Wonder
 Tudor Guild, Ashland
 Umpqua Actors Commtty Theatre, Roseburg
 Dave Vaagen, Klamath Falls
 Umpqua Art Association, Roseburg
 Village Gallery, Jacksonville
 Whitehouse Photography, Lakeview
 Helen Wilson, Ashland
 Windham Hill Records, Seattle
 Wizard's Den, Ashland
 Wizard's Kitchen, Medford
 John Yurosko, Coos Bay
 Terri Zensen, Weaver, Medford

Thank you!

Four by Two

I. V. FEEDING

Bottle baby, I lie wasted,
uncuddled,
curled like a fetus.

I pick at the rails of my cage.
Why cry?
Who will come to me?

Nurse, white and clean,
ministers to me briskly,
impatient that I do not thrive.

She sees I am supplied
by science, by my doctors,
with all I need for life:

This fluid flowing into me,
the milk of human kindness,
colorless.

Nancy Hannon lives and works in Ashland as a nurse in a family practice office. She has been writing poetry for 25 years and has previously published in the *Guide*.

X-RAYS

Even without my clothes
this is easier
than yearbook photos.
I don't have to look happy.

In fact, I'm a natural.
RADIOLOGY's cover girl.
I hold my breath
like Cheryl Tiegs smiles.

So burn all those Polaroids
in which I stand frozen
as a surly pygmy
whose soul's being stolen.
This is the magic Kodak
that sees beyond seeming.
This is the eye so true
its glance is deadly.
All my life I've wanted to meet this eye.
Thank you, Madame Curie.

I come out of the booth
in my own clothes.
The radiologist
holds up my proofs.
O my Rembrandt!
I'll buy them.
3 x 5's. 8 x 10's.
Forget their diagnostic value.
I want to send them to my friends.

Dear ones,
here I am as I really am.
Negative.
Nearly invisible.

Connoisseur

I savor pain a drop at a time:
Chocolate sorrow, laced with wine.

If you gulp it, hot and fast,
Pain, though scalding, may not last.

If you lick it, slow and long,
Pain, though icy, makes you strong.

But swirl it gently, inhale its scent,
And you can hurt till your heart's content.

Sharry Murshall teaches economics and global studies at Grants Pass High School. Her publications include *The English Journal*, *Oregon English*, and *The American Poetry Anthology*. This past summer she completed a children's book, and is now working on an adolescent novel.

Dream House

sunlight
strung through prisms of crystal air

the white cottage
posing on the lawn like a girl
in an eyelet dress

the sea
so far below, the surf uncoils
in silence

A spell, the charm
of isolation
and geraniums massed in baskets
lures us to knock and beg the cost
for such perfection.

An old woman answers.
Her wheelchair clicks across
pine boards. One arm hangs useless.
"Have tea," she urges and serves us
gingerbread and marmalade.

We tell her
"This is our dream house."
Oh yes, I understand, her smile implies;
but then she draws me close
with her good hand
and whispers
"Its price is much too high."

We leave her stacking saucers
and listening to the silent sea
and blinking fragments of the crystal sky.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

ARTS EVENTS

For more information about arts events in this region, contact the Arts Council of Southern Oregon at 779-1010, or visit at 107 East Main, Suite 2 (The Goldy Building), Medford, 10-5 daily; and listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and 12 noon.

- 1 thru 31 **Exhibit, In Gallery Show of Local Artists.** Blue Star Gallery, 10 Guanajuato Way, **Ashland.** (503) 482-2008
- 2 **Southern Oregon Photographic Association Meeting.** Photo program and color slide contest. 7:30 pm. BLM Bldg., 3040 Biddle Rd., **Medford.** (503) 779-8421
- 3 **Exhibit, Alaskan Artists,** arrangement of Visual Arts Resources at the University of Oregon Museum of Art, and **Charlene Hawley Retrospective.** Grants Pass Museum of Art, Riverside Park, **Grants Pass.** Hours: Tues-Sat, noon-4 pm. (503) 479-3290
thru 27 **Exhibit, Flower Cloths: Art of the Hmong.** Art Gallery, Oregon Institute of Technology, **Klamath Falls.** Hours: Mon-Fri, 8 am-5 pm. Contact Marla Edge (503) 882-6321, ext. 431
- 4 thru 27 **Exhibit, Contemporary German Art.** Featuring eight artists from southern Germany; presented in cooperation with the Rogue Gallery, Medford. Reception: Tuesday, January 10, 7-9 pm. Stevenson

Union Gallery, Southern Oregon State College, **Ashland.** Hours: Mon-Thurs, 8 am-9 pm.; Fri 8 am-5 pm. For more information, contact Thomas Eldridge (503) 482-6465

- 5 thru 27 **Exhibit, Contemporary German Expressionists.** Opening reception January 5, 5-7 pm. Rogue Gallery, 40 S. Bartlett, **Medford.** (503) 772-8118
 - 6 **ASRCC Film Series, "The Black Stallion."** 8 pm. Rogue Bldg., Rogue Community College, **Grants Pass.** For more information, call (503) 479-5541
- Concert, Amahl & the Night Visitors and the Vintage Singers.** 8 pm. Jacoby Auditorium, Umpqua Community College, Roseburg. For more information, call (503) 440-4600
- thru 31 **Exhibit, Recent Photographs by Terry Day.** Umpqua Valley Arts Center, 1624 W. Harvard Ave., **Roseburg.** (503) 672-2532
- 7 thru 26 **Exhibit, Invitational Photography Show,** featuring 15 award-winning photographers and over 150 prints. Annual meeting-opening reception January 7, 6 pm. Coos Art Museum, 515 Market Ave., **Coos Bay.** Hours: Tues-Sun, 1-4 pm. For more information, call (503) 267-3901

7 thru 31 **Annual Pottery Sale.** Lithia Creek Arts, 49 N. Main St. **Ashland.** Hours: Mon 10 am-5 pm; Tues-Fri, 10 am-7:30 pm; Sat 10 am-6 pm; Sun 11 am-5 pm. For more information, call (503) 488-1028

9 and 23 **Jefferson Acoustic MusicMakers (JAMM) Meeting.** JAMM promotes a broad spectrum of music of acoustic instruments and welcomes those interested to come to JAMM sessions and concerts. 7:30 pm. Drydock Restaurant, 1012 Main St. **Klamath Falls.** Contact David Lee at (503) 882-3499 or write: JAMM, c/o 1803 Avalon, Klamath Falls 97601

thru 23 **Exhibit, Raku Pottery by Jill Weiss.** Lithia Creek Arts, 49 N. Main St., **Ashland.** (503) 488-1028

11 **Greta Garbo Film Festival, "Queen Christina" (1933).** 7:30 pm. Eden I, Southwestern Oregon State College, **Coos Bay.** For more information, call (503) 888-2525

12 **Umpqua Spinners' Meeting.** 10 am. Umpqua Valley Arts Center, 1624 W. Harvard Ave., **Roseburg.** (503) 672-2532

12 and 13; 19-21 **Play, "Hold Mel"** Presented by the Umpqua Community College Drama Department. 8 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg.** For tickets and more information, call (503) 440-4600

15 **Concert, Klamath Youth Symphony.** 3 pm. Oregon Institute of Technology Auditorium, **Klamath Falls.** For more information, call (503) 882-6321

16 **Concert, Air Force Band.** 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg.** (503) 440-4600

18 **Jazz Concert, A Touch of Class.** 11:30 am. College Union, Oregon Institute of Technology, **Klamath Falls.** For more information, call (503) 882-6321

Concert, David Frizzell and Katy Moffett. 7 pm. Gymnasium, Oregon Institute of Technology, **Klamath Falls.** For more information, call (503) 882-6321

Greta Garbo Film Festival, "Camille" (1936). 7:30 pm. Eden I, Southwestern Oregon Community College, **Coos Bay.** (503) 888-2525

C H E C K O F F F O R



18 Concert, Pianist Ruth Vinitsky Antine, sponsored by the Umpqua Symphony Association 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

19 thru 21 **Play, "Hold Me!"**
Presented by the Umpqua Community College Drama Department. 8 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg**.
For tickets and more information, call (503) 440-4660

2 2 Oregon Music Teachers' Association Piano Recital.
3-5 pm. Rogue Bldg., Rogue Community College, **Grants Pass**. (503) 479-5541

2 3 Concert, Manhattan Jazz Ensemble, presented by the Community Concert Association. 8 pm. Jacoby Auditorium, Umpqua Community College, **Roseburg**. (503) 440-4600

2 4 thru February 11 **Exhibit, Acrylics by Betty Zo Strubel and the Full Museum Collection.** Grants Pass Museum of Art, Riverside Park, **Grants Pass**. Hours: Tues-Sun, noon-4 pm. (503) 479-3290

2 5 Concert, Old Time Fiddlers.
11:30 am. College Union, Oregon Institute of Technology, **Klamath Falls**. (503) 882-6321

Greta Garbo Film Festival, "Anna Karenina" (1935).
7:30 pm. Eden I, Southwestern Oregon Community College, **Coos Bay**. For more information, call (503) 888-2525

25 Lecture, Vatican Art Collection. 8 pm. Whipple Fine Arts Theater, Umpqua Community College, **Roseburg**. (503) 440-4600

2 6 Umpqua Weavers' Guild.
10 am. Umpqua Valley Arts Center, 1624 W. Harvard, **Roseburg**. (503) 672-2532

2 7 ASRCC Film Series, "Shoot the Moon," starring Diane Keaton. 8 pm. Rogue Bldg., Rogue Community College, **Grants Pass**. (503) 479-5541

and 28 **Dinner Theater, "Lunch Hour,"** comedy by Jean Kerr. Riverside Conference Center, **Grants Pass**. For performance times, tickets and other information, call (503) 479-5541

If you would like a notice placed in Arts Events or aired on KSOR's Calendar of the Arts, let us know. Deadline is first of month for following month's events. Items for on-air use need to arrive at least three days before the event. Address all submissions to Arts Events KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.

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Mon. Morning Edition



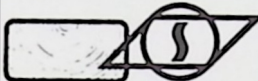
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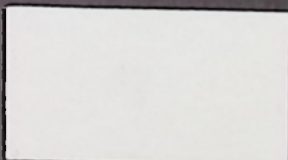
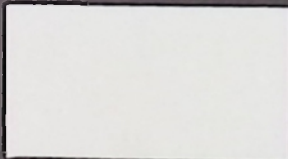
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Wed. Morning Edition

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About Women



227 E. 9th, Medford, 97501

The Chicago Symphony



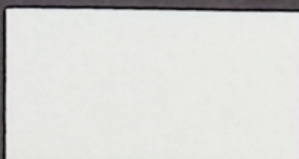
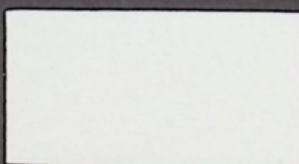
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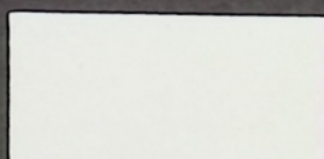
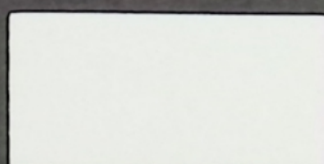
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